

Fox. *Observance #11 (BhâBsgip)* may be my favourite of these, in part because it squeezes so much madness into ten and a half spiky minutes: nonsense performance art emoting, wildly rippling signal angst, lethargised effects pedals. It'll slice a psychic hole the size of a greeting card through your afternoon if you let it, maybe even a few holes.

To Live & Shave In La
Wir Sind Popol Vuh: TLASILA Live In Deutschland July 2019

Arcane Pariah DL

Experimental musician and artistic enabler Tom Smith passed away in January 2022, stunning those of us who assumed that his auditory self-flagellation and sage social media DMs would flow unabated forever. *Wir Sind Popol Vuh: TLASILA Live In Deutschland July 2019*, which documents two shows Smith and Rat Bastard played with the gregarious Lurch X of La Brea Pulpit and Guttersnipe (and too many other projects/aliases to list) in Germany, is a riveting reminder of all we lost. The Hamburg set, all plunging basslines, emphatic microphone crosstalk and tonal psychosis, veers between cosmic testifying and tribalist epiphany. Presented in two parts, the Berlin performance is more of a disintegrating rocket to and from nowhere; these three broke through to something and brought it back with them.

Size Matters
by Byron Coley

Charlie Butler

Full Beam

Cruel Nature MC

Colossal Letdown

Mandragora

Rat Run MC

Full Beam is a set of electric guitar instrumentals by Scottish musician Charlie Butler. The tape possesses a quiet burn with some of the same gestural movement you find in the music of Barn Owl (the West Coast one). On my favourite tracks, repeating figures almost sound like loops made from outtakes to the third Velvet Underground LP, shifting into something closer to 1977-era Heldon. Pretty dang massive. *Colossal Letdown* is another of Butler's solo projects, this one focused on low key yet harsh-edged drone activity, interlaced with small eruptions from a screwed-up drum machine and what sound like nasty robotic dogs. The sounds finally simmer down into something almost cosmic, but overall I find myself preferring the guitar stuff.

Todd W Emmert

Not Quite Good Enough

Todd Emmert 7"

Emmert, who long recorded as Inspector 22, is an outsider folk player based in North Carolina. On this one-sided lathe-cut teaser for his upcoming LP on Chocolate Monk, "Not Quite Good Enough" is lovely and straightforward (especially in Choc Monk terms!) with lyrics combining loneliness, yearning and self-critique in a manner that parallels the early work of Daniel Johnston. You'd never confuse

the pair, but if you really enjoy Johnston's gestalt, check out Emmert's work.

Isoneph

Alternate Rhythms

Mad Good MC

Isoneph is a solo electronics project begun in 2011 by London based Italian expat Mario Buoninfante. *Alternate Rhythms* takes a somewhat clubby approach to beats, although the way they're used is not overtly dance-orientated. While the tone manipulations all present themselves with their most pleasant smiles facing forward, there is something quietly radical about Buoninfante's decisions regarding assemblage in terms of tone and texture. The resulting music is neither dance-oriented nor meditative, and the use of found-vocal parts suggests a darkness lurking at its core. So while things may seem stripped down and simple, more substantial weirdness is revealed with repeated listens.

Kitchen Typists

Hymn For Phones

Hooker Vision MC

Cassette reissue of an old CD-R recorded by a duo comprised of Philadelphia's Jason Henn (Honey Radar) and Atlanta's Jeremy Lamano (Hot Fudge, Garbage Island). Presumably assembled via long distance (hence the title), *Hymns For Phones* has 36 short untitled pieces that tend towards the abstract, although they do so by employing everything from voices to electronics to acoustic guitar. Perhaps not surprisingly, there's a random Eno-esque quality to the entire undertaking (which I believe Brian would approve of), although none of the short spurts actually sounds like any Eno track I can easily recall. It's more the approach and technique I'm talking about. If you like little bits of squirrel music, you should check this out.

Katja Mater

Two Intersecting Loops Of Silence

Futura Resistanza 10"

Dutch born artist Mater works in a wide variety of fields, but seems to be currently exploring the interface between invented sights and sounds. This 10" is almost more of a visual art item than a sonic one, but the title track actually does produce a clicking noise when the two loops of silence connect on each rotation of the turntable. And the flip side creates subtle praxiscopic movement of the images carved into its surface. Both sides can be spun infinitely for oddly hypnotic effects.

Perrache

Mt Rubble

Taping Desk O-Phon Mania MC

Perrache is a solo electronics project from Stuttgart's Joachim Henn. I seem to recall hearing a beat-orientated piece he did a while back, but I may have been dreaming, because this new one is all flat plains, rising tones and long-focus projection. The tape's title refers to a huge pile of rubble that accrued when the residents of Stuttgart began the process of clearing and rebuilding their city at the end of the Second World War. This lends some of his humming metallic drones a more menace-laced feel, as if echoing the sound of Allied

bombers approaching from the West. No idea if that's the case, but the presentation (a cardboard box filled with cardboard 'rubble') suggests it might be an element of the whole. The final track "Den Haag - Hilversum" sounds more like it might be a recreation of doing acid on a long train ride (almost a soundtrack for Céline's *Rigadoon*). Anyway, a super cool project and a neat way to create an different context for hearing drone based music.

The Sorcerer Family

Folk Medicine

Stay Strange DL

Um... OK. This one is a glassine envelope with a vial of homemade protection oil, a small graveyard flower and some inserts including a download card. The music was created by a San Diego duo using harmonium, electric ukelele, voice and weird vibes galore. The sounds are snaky in a rural avant garde mode, giving off whiffs of a more post-rock-ritualist vibe than anything overtly folksy, despite its acoustic nature. Some of the uke work shares a bit of Sir Richard Bishop's dark tangling, but it would appear this project is designed to elevate your spirits rather than destroy them (as Sir Richard sometimes seems intent on doing).

Subterranean Clocks

We Won't Be Ruined

Total Life Society 7"

Forming Division

Bring Them Down

Total Life Society 7"

Rational Cut

She Walks Alone

Total Life Society 7"

Repossession Time

Cages

Total Life Society 7"

Four new singles by different aggregations, assembled by Cleveland writer/publisher/musician Matthew Wascovich. They all have different line-ups, but Wascovich's basic aesthetic approach - poetic lyrics, avant garage instrumental dynamism and an overall feel indebted to late 1980s SST records - is evident throughout. Subterranean Clocks, his quartet with Brendan Canty, Andy Moor and Mike Watt, share a loose-limbed approach with later Saccharine Trust. The quintet Forming Division, featuring Watt, J Mascis, John Moloney and Jonny Bell, almost comes across like Guided By Voices with Mascis sitting in, infusing mid-tempo pop structuring with exploding tone spirals. The Rational Cut quartet - comprised of folks associated with San Pedro band Bombón - offer three chunky riff rock tunes with a bit of an Alleycats flavour. Macedonian underground quartet Repossession Time pair galloping musical elements rooted in The Stooges with fairly casual vocals. Wascovich is one of those guys who loves to make connections between his disparate obsessions, and this batch of vinyl provides a wide but totally engaging sampling of them. You can check all of them out on YouTube.

Send cassettes, 7"s, 10"s, etc for possible inclusion in Size Matters to: Byron Coley, PO Box 627, Northampton, MA 01062, US